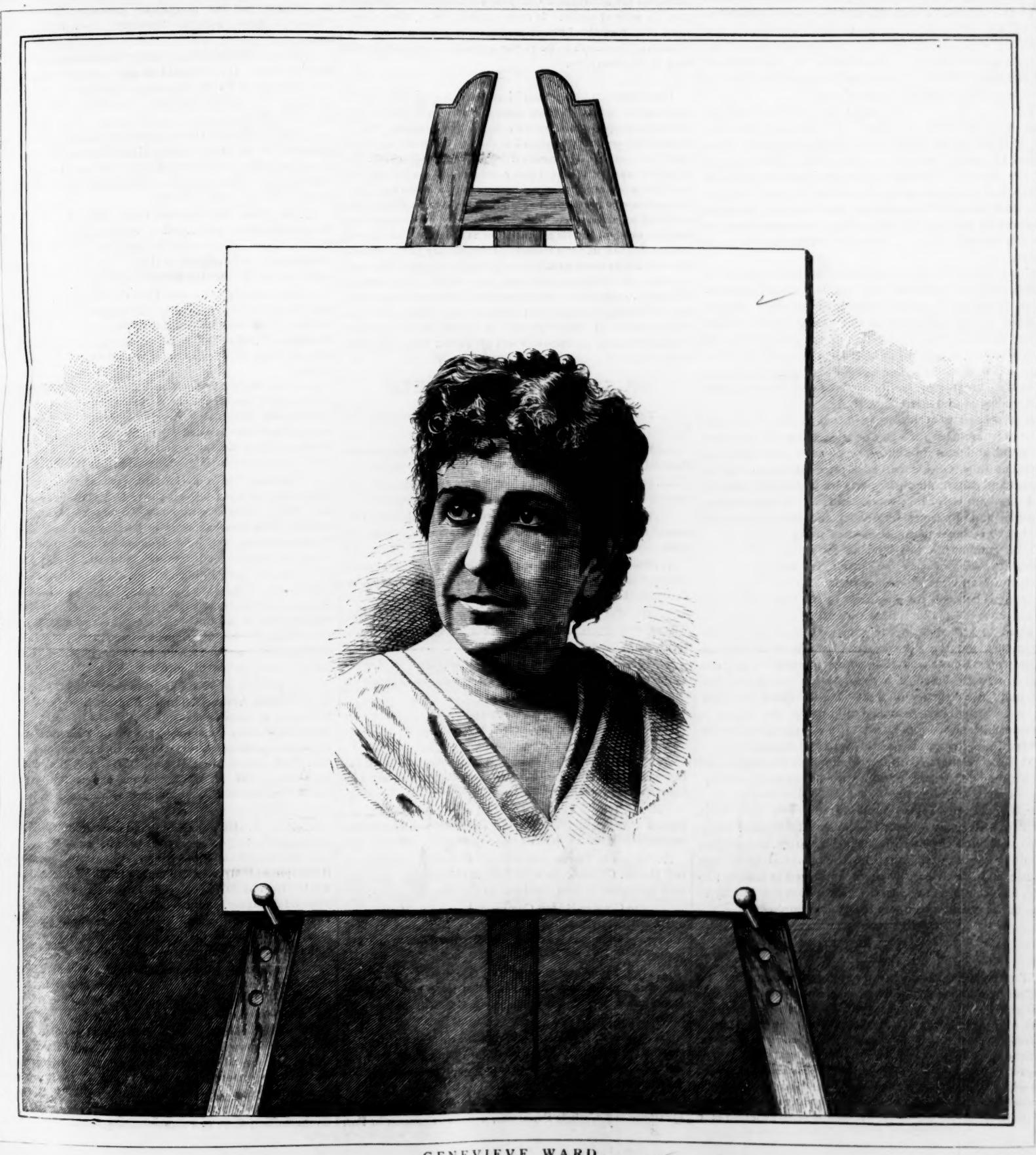




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GENEVIEVE WARD.



NEW YORK, SATURDAY, DECEMBER 3, 1881.

IT is a singular fact that the musical systems of some peoples that are not high in the scale of civilization are more complicated than those of others who are above them in this respect. The Maories, for instance, readily distinguish the difference in intervals smaller than a semitone. This is not to be entirely accounted for by assuming that these savages were originally higher in the social scale, for, with the decline of general intelligence, the loss of such refined artistic perceptions would naturally ensue.

**THE RELATIONSHIPS OF MUSIC.**

**A**T first sight, music appears to be disconnected from the realities of daily life and purposely intended to afford an escape from them—to introduce us to a new series of experiences, and thus to give (the sometimes greatly needed) spiritual refreshment. In the words of Shakespeare, "Music was ordained to refresh the mind of man, after his studies or his usual pain."

Yet music is so closely allied to very many subjects that it is not easily classified. It is related to dancing, for it leads us to make involuntary corresponding actions; to poetry, because of its still further development of the rhythmic principle; to drawing and sculpture in depending absolutely on pure form and in simulating gestures, not as on a flat surface or fixed in space, but as in motion; to painting, as when these forms are displayed on the varied palette of the full orchestra or grand organ.

Music is allied to the acted drama in that it uses many contrasted parts, that not only respond but are simultaneous in utterance, so that more than one scene may be enacted at the same instant and with increased artistic power and effect; to gymnastics, in the manipulation of instruments; to algebra, in that the composer performs his calculations with letters as symbols; to mathematics, in that it is regulated by vibrations of determined speeds and sounds of measured lengths, &c.

It is related to architecture in that its chords are calculated from a bass (or base), on which they are supposed to stand, and also in the sense of parts depending on parts, as in a Gothic cathedral; to astronomy, for in fugues and canons all of the parts are in constant motion, and are similarly invertible, and all observe times (speeds) and distances (intervals), and every note is attended by retinues of tones, as suns are by planets, &c.

Like grammar, it has its laws for writing and utterance, &c., as ordinary language. Its relationship to rhetoric lies in the eloquence of its expressions, and to languages because the meaning of its expressions are either conventional or characteristic, or partly both. It is allied to acoustics in the construction of musical instruments and the associations of tones in accordance with physical laws, and thus to the correlative science of optics, with which it is specially associated now that the undulatory theory of light is established, and that all substances may be made to sing by the action of an intermittent beam of light. It is physiological, in the study of singing and the vocal and aural organs.

Music is related to pathology, being based upon the cry or outward disburdening; to psychology, as the special organ of the soul, imparting its emotions direct—that is to say, without the delay required for reflection, as in poetry, &c.; to history, as a record of inner experiences, being also associated closely with the life, language, and religion of all peoples; to religion, from the universal belief that music is the only earthly thing employed in heaven; to life, for, from the cradle to the grave, from the lullaby to the burial chant, music was and still is employed.

**MINOR TOPICS.**

THE concert season has now begun in earnest. To the musician the minor concerts are almost always a bore, as the performers who appear in them are generally ambitious and only ordinarily gifted débutantes, and the programmes interpreted contain worn-out stock, pieces which only a great artist can render tolerable, even for the general public. The higher class concerts are invariably interesting, even when novelties are excluded from the programme, because old, imperishable art works form the foundation of the répertoire presented. As for the opera, but little is to be expected of it,

for up to the present time the old stock operas have been already repeated until we are fain to hear no more of them. Of course, the new stars brought over by Mr. Mapleson have proved an attraction so far, but when they shall have been heard a few more times, public curiosity will have been gratified, and its interest can only be kept up by a more varied répertoire.

No one of judgment takes exception to Miss Hauk's impersonation of the rôle of *Carmen*, as she is universally acknowledged to be one of the best, if not the very best, *Carmen* there is on any stage. But the lady's representation of *Elsa* is a failure, because she has not the natural organization that would enable her to act the character successfully. Miss Hauk is anything but *spirituelle*; if she were she would never have become the successful *Carmen* she is.

A RECENT number of the Boston *Home Journal* is displeased at the name of Henschel being too liberally used in connection with the symphony concerts he has been engaged to conduct. Instead of the original title being retained, as suggested by the founder, Mr. Higginson, the journals persist in calling the "Boston Symphony Concerts" the "Henschel Symphony Concerts," in this manner making personal what rightly is municipal. The exception is well taken, for the individuality should ever be of less importance than the general whole. If these concerts must have a personal title, they should be termed the "Higginson Symphony Concerts," inasmuch as he is the generous capitalist at the back of the enterprise.

THE Norwich (England) Musical Festival was one of true interest to English musicians, as more than half of the compositions performed were by English composers. There is a decided tendency exhibited at the present time to do as much as possible for national composers in England, although it must be admitted that unknown writers find it just as difficult as ever to gain a hearing for their works. The composers who are favored are those who have an already established reputation, and who, consequently, do not stand so much in need of public appreciation as others whose talents are yet hidden under a bushel. The difficulty lies in inducing conductors to examine scores carefully and candidly, and afterward in obtaining from them the needed performance. Of course, conductors are overworked, like everybody else, and to expect too much from them for no positive return is really absurd. A society should be formed for the purpose of discovering new composers and producing their compositions.

**BRIEFS AND SEMI-BRIEFS.**

....The Comley-Barton Company give "Patience" at English's Opera House, Indianapolis, this week.

....Marie Geistinger appeared throughout last week at the Philadelphia Academy of Music in German comic opera.

....The second symphony concert of the Symphony Society of New York will be given to-night at Steinway Hall.

....The Boston Ideals closed an extremely enjoyable two weeks' season at the Grand Opera House on last Saturday night.

....The Beethoven Society, of Chicago, gave its first reunion of this season on Thursday evening, November 17, at Fairbank Hall.

....Mr. Widmer, the orchestral leader at the Metropolitan Casino, was recently presented with a gold mounted baton and a set of silver.

....The New York Quintette Club will give its five remaining concerts on December 8, January 12, February 9 and 22, and March 9.

....Professor Wm. Boehm's pupils gave a concert at Tweddle Hall, Albany, last week, and won much applause from the large audience.

...."The Snake Charmer" will hold the boards at the Bijou until further notice. A change in the cast, as well as a new libretto, has taken place.

....I. V. Flagler is giving a series of organ recitals at the Fourth Presbyterian Church, Syracuse. The first of these recitals was given on the 21st inst.

....Lillian E. Smythe gave a chamber concert at the Woodruff House, Chicago, on November 16 (Wednesday evening), with a programme composed entirely of classical works.

....The Comley-Barton Company began brief season of opera at Haverly's Chicago theatre on November 21 with what was announced as the "authorized version" of "Patience."

....The Symphony Society will perform Liszt's "One Hundred and Thirty-seventh Psalm" at its concert to-night, December 3, at Steinway Hall. Belle Cole will be the solo artist.

....Agnes R. Davison, the leading exponent of the Del-sarteian Philosophy of Expression, in Albany, gave readings at the Third Reformed Church last Wednesday evening. She was repeatedly encored.

....Anna Louise Carey, assisted by the Boston Temple Quartette and Carlisle Petercelia, will give a concert in Fort

Wayne, Ind., on December 9, under the management of the Union Lecture Association.

....The Mozart Musical Union, now in its eleventh season, gave its first concert at the Fifth Avenue Opera House on the evening of the 29th ult. The amateur orchestra of the Union consists of 75 performers.

....Florence Copleston's third piano recital was given on Thanksgiving afternoon at Steinway Hall. The concert was attractive, as Miss Copleston was assisted by Mlle. Ferni, Emily Winant and Signor Campanini.

....The Comley-Barton Opera Company presented "Patience" two nights, a week ago, at Music Hall, Albany, to crowded houses. If the singing had equaled the acting entire satisfaction would have been given.

....A concert in aid of the Michigan relief fund was given on Tuesday evening, the 29th ult., at Steinway Hall. Mr. Eberhard was the director, and a number of artists, including Constantin Sternberg, gave their professional assistance.

....The Standard Quartet Club, consisting of Herman Brandt, first violin; Max Schwarz, second violin; George Matzka, viola; and Frederick Bergner, violoncello—has commenced its usual season of chamber music concerts in Steck Hall.

....The Oratorio Society gave a concert on the 26th at Steinway Hall. Signor Campanini and Mr. Remmertz were the soloists, and the programme contained Rubenstein's "Tower of Babel" and the "Sanctus" from Berlioz's Requiem.

....A new Philharmonic society has been organized in San Francisco. It is designed to give one concert a month and an afternoon public rehearsal, to which subscribers and members will be admitted free. The first concert will be given this month.

....Mahn's Comic Opera Company closed a week's engagement at the Detroit Opera House on November 26. It played to rather indifferent houses "Donna Juanita" and "Boccaccio." Musically and numerically the company is not as strong as it was last year.

....The New York Quintet Club, Lena Anton, piano; Messrs. Roebelen and Loeffler, violins; Risch, viola, and Mueller, cello, will give this season a series of six matinées of chamber music at Steinway Hall. The first entertainment took place on Wednesday afternoon, the 23d ult.

....The opening of the new First Church organ, of Springfield, Mass., will take place on Monday evening, December 5. The organ will be exhibited by Professor Loretz, of Brooklyn, N. Y. The vocal talent will be of the highest order and will include Georg Henschel and his wife (Lillian Bailey).

....A testimonial concert was given to Dollie Atwood, a young pianist and pupil of N. Ledochowski, of Chicago, at Fairbank Hall last Tuesday evening, November 29. Among those who assisted Miss Atwood were Alice Maud Whitacre, Jenny Kempton and C. A. Knorr, W. H. Clark and N. Ledochowski.

....Edmund Severn of Hartford, gave a concert at South Manchester, in which several young lady violin players took part. These performers were part of a large class of scholars, of which more than half were of the "weaker sex." Nettie Mather, soprano, and John Hatfield, baritone, contributed the vocal numbers, and were well received.

....Maurice Grau's French Opera Company began an engagement at Abbey's Park Theatre on the 28th ult., which will continue for nine nights and one matinée. "Madame Favart," "Si j'étais Roi," "La Mascotte," "La Fille de Madame Angot," "Les Mousquetaires au Convent," "Les Noces d'Olivet," and "La Fille du Tambour Major," are the operas chosen for performance.

....A parlor concert was given in the Sunday School room of the Clinton Avenue Reformed Church, Newark, N. J., on November 23, under the auspices of the Ladies' Aid Society. A chorus of thirty picked voices, under the leadership of H. D. Northrup, rendered several glees in a beautiful manner. Mrs. W. S. Canon, alto; Mrs. A. O. Headley, Mary Poineer, sopranos; and T. M. Ward, baritone, assisted, and were all heartily applauded. As the night was very stormy, there is talk of repeating the concert.

....Prof. A. Beuter gave a grand concert at Durley Hall, Bloomington, Ill., on the 15th inst. to a good house. The advanced pupils of Prof. Beuter were assisted by Mrs. W. H. Major and Mrs. A. L. Simpson (pupil of Richard Hoffman). The former lady played Gottschalk's "Miserere" in a splendid manner, and the latter played Liszt's "Rigoletto Fantaisie" very brilliantly. Alida Beuter (twelve years old) sang "When the leaves begin to turn," and aroused much enthusiasm. The concert was a decided success.

....The first concert for the season of 1881-82 of the Schubert Vocal Union of Newark was given on November 21 at Association Hall to a large audience. This society, under the able leadership of L. A. Russell, is doing good work in a field that no other society in the city is now doing. Its selections, which were Spohr's 84th Psalm, Gounod's 137th Psalm, and several glees and madrigals, were very well rendered. The society was assisted by F. E. Drake, pianist, who performed in a very artistic manner; Mrs. W. S. Canon, by all odds the best contralto in Newark, whose reappearance on the concert stage was greeted with great applause; H. D.

Northrup, baritone, and the Orpheus Quartette, which sang with all of the old-time sweetness and harmony.

....The Newark Harmonic Society announces its concert on December 16, at the Grand Opera House. The programme will consist of Rubinstein's "Tower of Babel" and Beethoven's "Choral Fantaisie." Dr. Leopold Damrosch will lead the latter work, his son, Walter Damrosch, being the regular leader, and he will lead the "Tower of Babel." The chorus consists of 250 selected voices and the orchestra of 50, to be selected from the New York Symphony Society. The soloists will be J. Graff and F. Remmertz. This will be the grandest musical event that has ever been announced in Newark, and already, before the tickets are issued, 200 season tickets have been sold.

....J. C. Batchelder gave his fourth organ recital for the benefit of the organ fund at the Church of Our Father, Detroit, on Saturday afternoon, November 26. He played Thiele's Thema and variations in A flat, Bach's Passacaglia, Offertoire No. 2 by Wely, and a vorspiel by Gleason, arranged by Eddy. Mrs. Forsyth sang with great precision, good tone, delivery and musical understanding, Handel's exultant song, "Rejoice, oh Daughter of Zion," from "Messiah." Mr. Slocum (tenor) sang an aria from Molique's Oratorio "Abraham," and Brahms' "How art thou, oh my Queen, arrayed."

....The New York Vocal Union, S. P. Warren, conductor, gave the first concert of its fifth season at Chickering Hall, on Tuesday evening. It was assisted by Mrs. George F. Dium, contralto, and the New York Philharmonic Club, P. A. Schnecker acting as accompanist.

....Emma Nevada has been singing at La Scala in "Sonnambula." She appeared there for twenty-one nights as Amina at the request of Verdi. The king and queen were present on four evenings, and the queen presented her afterward with a souvenir of the engagement.

....Hattie Schell and Emily Winant will be the soloists at the next Brooklyn Philharmonic rehearsal and concert, December 16 and 17.

#### THE ORGAN, PIANO AND VOICE.

....According to reports, America is to have the privilege of hearing another of Europe's great tenor singers. Herr Schott, of the Hanover Court Theatre, has signed a contract with Strakosch's agent to visit this country for a six months' engagement. As an interpreter of Wagner's music he holds a conspicuous place, and, therefore, he will without doubt appear in "Tannhäuser" and "Lohengrin," in both German and English. America is coming to be considered the true harvest field for all foreign artists, because those who have already visited this land flowing with milk and honey do not fail to speak of it as a country wherein money is a drug in the market, and wherein a snug sum can soon be made by a singer who shall be so fortunate as to successfully appeal to American musical taste and culture. This opinion is mainly true.

....A phenomenal tenor is said to have been discovered in Hamburg. His name is Heinrich Böhl, and the quality of his voice is said to resemble that of Wachtel, whose high C always caught the public, and drew from it enthusiastic plaudits. Herr Böhl has also something else in common with Herr Wachtel, who was a postilion by trade, while the newly discovered tenor is affirmed to be only a cab driver. He has been privileged to sing before competent judges at the Hamburg State Theatre, who, finding him really possessed of more than an ordinary organ, resolved to have him taught singing and otherwise fitted for the lyric stage. It is pleasant to find that a lowly position acts as no obstacle to the ascent of a man who happens to possess a superior gift. Singers have always been more fortunate than composers in this respect.

....A writer in the *Monthly Musical Record* (London) says that the only way in which the more especially musical audiences ever hear the organ works of Bach are as piano solo arrangement. So unfashionable is the organ as an instrument (partly owing, he believes, to the deficiency of players of real genius to interest the people in it) that many people will listen to one of Bach's preludes and fugues for the organ, when played upon the piano at a "Monday popular concert," and will applaud the player to the echo, while they would scarcely be tempted to go and hear the same work performed on the instrument for which it was specially written. There is much truth in this statement, sad as it may be to have to make the admission. The organ seems to be an instrument but little understood, while the piano, being a household instrument and much more cultivated, has come to be considered the chief solo instrument in the musical world of instruments.

....Mlle. Janotta, the pianiste, has been recently playing in England with much success. Her interpretation of Brahms' "Rhapsodie" is said to have been unexceptional, but Mendelssohn's "Rondo and Capriccioso" was marred by extreme speed, "a fault not uncommon with the modern school of pianists, who oftentimes subordinate the intention of the composer to their own virtuosity." This remark contains the gist of the whole subject. "Let me hear a pianist play a Mozart sonata," said an old and highly-gifted musician, "and I will tell you in what estimation he ought to be held as an

artist, not merely as an automaton." And how many pianists of both sexes now before the musical world would fall before such a test! Rapidity of execution is all very well, but when it forms the basis of a player's ambition, hope there is none. Should the question be "How many notes a minute can you play?"

#### FOREIGN NEWS IN BRIEF.

....The vocal score of Wagner's "Parsifal" is announced as in the engraver's hands, and it will appear early in the new year. The full score is to appear as soon as possible....Mr. Randegger, who has been engaged by Carl Rosa for his great Wagner season at Her Majesty's, has gone to Germany to study the scores of Wagner's operas....Wagner is in Naples and is again suffering from a slight attack of erysipelas in the face....The first representation of Massenet's grand unpublished opera, "Herodiade," will take place in Brussels, December 25....Cortesi's new comic opera, "Amico di Casa," was performed with much success at the Niccolini Theatre, Florence, when the composer and the interpreters of his work were called many times before the footlights. The orchestra was conducted by Mancinelli....Perè Langlois announces that the San Carlos Theatre of Naples has just mounted successfully a new opera in three acts, "La Rose de Verona," the music of which is by a lady, Mme. Teresa Guidi Lionetti.

#### "Carmen" at the Academy of Music.

...."CARMEN" (although not a popular opera in the sense that "Il Trovatore" and "Lucia" are popular) contains musical and dramatic elements that appeal to the average audience. The music is exceedingly well adapted to the words, often original and highly effective. It is now a standard work, and will make Bizet's name immortal. Its execution at the Academy of Music is not altogether satisfactory. True, Miss Hauk acts the rôle of *Carmen* to the life, but her singing is frequently faulty in more respects than one. Signor Campanini, as *Don José*, creates a fine impression, but it is very evident that his voice every now and then shows signs of wear and tear, as it is not always under control. It is to be regretted that he has to sing so often. Del Puente, as *Escamillo*, the Toreador, is all in all the best actor and singer in the cast. Here and there a little more breadth and power in certain passages (especially declamatory) might be desired; but his voice is highly sympathetic and true, and satisfies even a severe critic. Mlle. Dotti, as *Michaela*, is not at her very best, but sings her numbers intelligently, and generally acts judiciously. It is an important but not easy part. The rôle of *Zuniga* was quite well rendered. The other minor parts are only moderately well done. The chorus generally sang well, if now and then somewhat coarse. Of course the ballet remains about as pleasing to look at as usual. The orchestra is extremely satisfactory for its size, and is thoroughly well led by that excellent director, Ardit. Some of the stage settings might be improved, but the costumes are as complete as can be expected.

#### Obituary.

##### RUDOLPH BIAL.

RUDOLF BIAL, leader of the orchestra at Koster & Bial's, died on Wednesday night, November 23, after a long and painful illness. He was born at Habelschwert, a town of Prussian Silesia, on the Neisse, August 26, 1834. A musician while yet a child, he devoted himself so ardently to study that at the age of fifteen he was first violinist at the Stadt Theatre, Breslau. He occupied that position until 1853, when he became a musical director at Lubeck, remaining there till 1856. He then traveled through England as violin *virtuoso*, being very successful, and attaining fame and money. Leaving England he went to Australia, and was equally fortunate. Turning his steps homeward, he reached Berlin some time in 1864. His fame had preceded him and he at once became concert master of the famous Kroll Orchestra. Next he secured the post of conductor at the Wallner Theatre, where he remained for twelve years. In 1876 he leased Kroll's Theatre, where he had the honor of introducing Etelka Gerster to the Berlin public. At that time she had only appeared at a few concerts; but Bial heard her and immediately made an engagement with Gardini, and his company gave several performances at Kroll's Theatre. Gerster's reputation soon spread, but she never forgot that it was Rudolph Bial who fully appreciated her great talent when it was but little known, and in fact was hidden under a bushel. Adelina Patti also sang at Kroll's. Bial was on the whole successful in his venture, but in 1879 he relinquished it to come to this city and take the conductorship at Koster & Bial's. He was popular and deservedly so. Some of his dance music was tuneful and lively, and he was the composer of several operettas, of which "Der Liebesring" and "Monsieur Papillon" are probably the best known.

Last December he conducted for a short time at the Thalia Theatre during the Geistinger performances. All summer he was at the Metropolitan Concert Hall until the close of the season, and his last appearance there was on Sunday, November 6. He was a great favorite in his profession, every one having a good word to say of the kindly and benevolent musician. All deserving charities he was ready at any time to assist with his own services and those of his associates, and his death is sincerely mourned.



NEW YORK, SATURDAY, DECEMBER 3, 1881.

#### SOCK AND BUSKIN.

....Harry J. Clapham, late general manager for Brooks & Dickson, is now attending to the interests of the Rankin party.

....On November 28 and 29, Joe Jefferson played at Hartford in the "Rivals" and "Rip Van Winkle," and was followed on the 30th by Edwin Booth.

....Haverly's Minstrels played a three days' engagement at Whitney's, Detroit, closing on November 26, and drawing immense houses at every performance.

....Edwin Booth played at Springfield, Mass., in "Hamlet," last evening. All of the seats were sold in advance and within two hours after the sale began.

....Kate Tousy Morris, of Indianapolis, has joined the Charlotte Thompson company, and will play soubrette parts. Her husband is business manager of the company.

....John J. Sullivan was forced to relinquish his engagement with the Rankins, while at Indianapolis, last week, and start at once for Florida in search of health. Mr. Sullivan is suffering from quick consumption.

....At the Augusta, Ga., Opera House, on November 21, Sol Smith Russell amused quite a large audience. Charlotte Thompson, with an excellent company, appeared in the "Planter's Wife" on Thursday night.

....The Bijou Comic Opera Company gave "Spectre Knight" and "Charity Begins at Home" to a very small audience at Pittsfield, Mass., on Tuesday evening, November 22. "M'liss" and "My Partner" have been the attractions this week.

....Genevieve Ward appeared at the Reading, Pa., Academy in "Forget Me Not," and delighted a large and fashionable audience, on November 21. On Tuesday the Academy was gayly trimmed and decorated for the presentation by the same company of an entirely new play, "The Spider's Web."

....At Springfield, Mass., November 22, Nick Roberts' Minstrels had a fair house. On November 24, Ed. Marble's "Ten Nights in a Bar-Room" gave a poor show, but had a good house. On November 26, "Lazare, or a Life's Mistake," was given by the Caulman Company to a large number of empty seats.

....Mrs. Emma Waller, assisted by her pupil, Emma Bobbitt, gave dramatic readings at Chickering Hall, on Thursday evening. Vocal and instrumental music gave diversity to the programme, the assisting artists being Emma Henry, soprano; A. Liberati, cornet; M. M. Weed, basso, with Julius G. Bierck, conductor.

....James A. Herne's Hearts of Oak Combination played in Gray's Opera House, Houston, Texas (S. S. Ash, manager), on November 15. The Rentz-Santley Novelty Company at the same place, on November 16 and 17, to good business. Last week Haverly's Widow Bedott, 21, 22, and 23; Minnie Palmer and R. E. Graham Company, 24 and 25.

....Packed houses was the order of the day at the Park Theatre and Grand Opera House, Newark, N. J., on Thanksgiving Day. At the former house "East Lynne," with Edith Kingdon and T. H. Rand in the leading rôles, and at the latter place the "Two Orphans," with Mrs. Wilkins, Thomas E. Morris and George Holland in the principal parts.

....The people of Indianapolis were served with variety in entertainment last week. The Rankins, in their two plays; John A. Stevens, in two plays; Hyde & Behman, Buffalo Bill, Curtis, in "Samuel of Posen," and "Cinderella," with some 200 children in the cast. There were numerous amateur entertainments, and two regular vaudeville theatres besides—and all this to satisfy a theatre-going population of less than 8,000.

....Annie Pixley appeared at the Reading Opera House to a crowded house, on November 22, in the very much worn play, "M'liss." On Wednesday, 23d, Callender's Georgia Minstrels played to about fifty persons (mostly of their own color) at the Opera House. On Thursday, November 24, the Opera House was filled to overflowing to witness the performance of the "Planter's Wife," with Miss Keene as Edith Grey. On Saturday, November 26, Gus Williams appeared at the Opera House in "Wanted, a Carpenter."

....The Providence theatres were very liberally patronized both on the afternoon and evening of November 24. At the Providence Opera House Rose Eytine played to an immense audience, all of the seats being disposed of before the doors were opened. At Low's Opera House it was the same story, Aldrich and Parsloe having an audience only limited by the size of the house, and turning many people away at that. The Theatre Comique had about 2,600 people in, afternoon and evening, and it is thought that at least 1,000 must have gone away, unable to obtain admission.



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Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPOWSKI,  
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.



NEW YORK, SATURDAY, DECEMBER 3, 1881.

THE question of the superiority of wood or iron frames for pianos is still being discussed in English music trade journals. An authority declares that no wooden pianos can be made to stand in tune, because every extra degree of heat causes the strings to expand. On the other hand, cold causes the wood to brace up and the strings to contract. Concerning the iron frame, the theory is accepted that it expands and contracts with the strings, on which account a more uniform pitch is maintained, and, per consequence, the piano stands much longer in tune. It seems reasonable to suppose that the great tension to which a wooden piano frame is constantly subjected by the strings must eventually cause a weakening in an article so liable to decay and split as wood, while nothing short of actual fracture in an iron frame can seriously damage the tone of the instrument. The fact that iron frames are now generally used proves their superiority and durability.

ILLUSTRATED catalogues are an important factor in making known and increasing the business of any firm. Manufacturers generally are fully alive to this fact, and continue to issue as complete and beautiful a catalogue as they can well afford. Not only do they appreciate the value of this means of communicating with the purchasing public, but the public itself often forms its own idea of the standing of the manufacturer from an inspection of the catalogue he issues. The value of a catalogue is in its brief statements and accurate pictorial illustrations of the instruments manufactured. As a price-list its value has diminished, for the public is too well informed nowadays of the fictitious prices given therein. Here arises the question whether the time has not arrived when catalogue prices should more nearly approach those at which the goods are actually retailed. The inflation of prices to the extent to which it is carried is a species of bombast which must eventually be discarded as unbusinesslike.

PIANO and organ manufacturers who change their agents often, unless for specially important reasons, are not to be congratulated. Agents who have liberally pushed and advertised a certain maker's pianos have some rights which that maker is bound to respect. Of course, the business code which rules between manufacturers and their agents must be chiefly founded upon esteem and trust; if it is not, the sooner business relations are broken off the better for both parties. If a manufacturer deals unfairly with one agent, what surely has any other that he will not be, in time, a victim of the same unfairness? Naturally enough, a manufacturer has to look out pretty sharply for his own interest, but some care and foresight should be exercised before choosing an agent, in order that future unpleasantness may not occur. Changes may often be necessary, but change is opposed to growth. Continual change is continual weakening, for a root that is plucked up often cannot spread and enlarge itself.

AMERICAN musical instruments probably circulate throughout a wider extent of territory than those manufactured in any other country. Aside from extensively shipping to Europe, we send instruments to Cuba, Bermuda, Brazil, Chili, Australia, New South Wales, &c. Moreover, our instruments, when critically examined by experts in any country, are always awarded the highest praise. This not unexpected result must be extremely gratifying to our manufacturers, and is sufficient to warrant the assertion that American goods will come to be preferred to all others. A serious obstruction is the limited shipping facility of the country, which, up to the present time, remains shamefully inadequate to the general demands of commerce. In face of the opposition encountered, that American manufactures should have gained what triumphs they have is remarkable. Let every means of transportation be improved and greatly increased in efficiency, and then America will be able to carry the markets of the world before her.

THE law of copyright is still considerably mixed up. Some one in England advertised manuscript copies of popular songs at a few pence each. Thereupon the Secretary of "the Music Publishers' Association" wrote

both to the editor of the paper in question and to the advertiser, informing them that such offer was illegal, and could be repressed by due recourse to law. Of course, this intimation specially referred to those who intended to make the sale of manuscripts a regular business speculation, and not to prevent an artist from copying out or having copied out a duplicate copy of a piece he purposed using personally in a drawing or concert room. Some one who has studied this matter has said that books are issued to be read, and he who pays the price of the book buys the right of reading it. So also the object of a song is to be sung, but its price does not seem to represent the right of rendering it. Why not? This is precisely the question that still remains virtually unsettled, and which has been surrounded by all sorts of mystifications. More light is needed on the subject.

## NOTES AND ACTIONS.

....C. W. Handley & Co., St. Louis, want a tuner.

....J. M. Pelton represents business as being excellent. George Steck & Co. have an accumulation of orders on hand.

....J. & C. Fischer sent a shipment of pianos to Bermuda this week.

....H. R. Moore, music dealer, Kansas City, has sold out to Read & Hulett.

....Z. T. Hallett, music dealer, Kansas City, has given a chattel mortgage for \$400.

....A new music store has been opened at Charleston, S. C., by C. Gill & Son.

....C. W. Handley & Co., St. Louis, hold the agency for the Peloubet Standard organs.

....Laurent, Laforce & Co., Montreal, are agents at that place for the Knabe pianofortes.

....John S. Humbert, piano dealer, Boston, Mass., has given a chattel mortgage for \$300.

....J. W. Edwards & Co., music dealers, Fort Madison, Ia., have been closed by the sheriff.

....A. Dolge has this week begun operations in his new steam saw mills, at Salisbury, N. Y.

....B. N. Smith is so pressed with orders that he has to keep perpetual motion in the factory.

....H. Haas, manufacturer of piano hardware, New York city, has given a chattel mortgage for \$263.

....Heintzman & Haynes, Providence, R. I., although only a new firm, report an excellent trade.

....It is said that a new firm for the sale of pianos and organs is about to be established at Quincy, Ill.

....A judgment for \$273 has been entered against E. Aronson & Co., music dealers, New York city.

....A judgment of \$153 has been entered against C. L. Kneeland, musical instrument dealer, Franklin, N. Y.

....Several trucks, loaded with Estey organs, were to be seen at one of the West street ferries on Saturday last.

....Lindemann & Sons appointed last week Mr. Van Laer, Auburn, N. Y., as their agent for that place and vicinity.

....The employees of the Emerson Piano Company, Boston, struck on Friday of last week for an advance of wages.

....It is said that the Pacific Bank, of Boston, which recently closed, had been carrying a large piano firm in that city.

....Calenberg & Vaupel report business as being excellent. This firm is now making strenuous efforts to extend its trade.

....Billings & Co. are fifty pianos behind in their orders, and are working nights so as to have them ready as soon as possible.

....The Mechanical Orguinette Company shipped one day last week a considerable number of instruments to Sydney, New South Wales.

....The Chase Piano Company, Richmond, Ind., has been adding to its already large force of hands, and is still unable to keep up with its orders.

....Conover Brothers are the Kansas City agents for Decker & Son, and are rapidly pushing their instruments in that city and surrounding country.

....A. Weber has recently appointed A. Shattinger, of St. Louis, his agent in place of Sumner & Co., who, it is reported, are about to retire from business.

....The Munroe Organ Reed Company, Worcester, Mass., has been awarded a gold medal for its exhibits at the Massachusetts Charitable Mechanics' Association.

....Among the orders received during the past week by Ernest Gabler was one on Monday last from Canada for twenty pianos. This firm reports a great demand for grands, squares and concert grands.

....A young man from Westfield, Mass., not long ago got a violin from a music dealer on the pretense of trying it, and then refused to return or pay for the instrument, claiming that the owner's only recourse was to sue him for debt. He was much surprised, however, when he was arrested for

embezzlement, and gladly paid for the violin, so that his sentence in the police court might be mitigated. Judge Lewis let him off with a fine of \$10 and costs.

....George McFadden, 71 and 73 Clinton street, Syracuse, N. Y., manufactures brass and German silver patent light piston-valve clear-bore musical instruments in great variety and of a high degree of merit. They have been awarded the highest prizes at the Centennial Exhibition, and are becoming very popular everywhere they are used. They are said to have a well established reputation for thoroughness of construction and elaborate finish in every mechanical detail, and that they commend themselves to the musical critic and art lover; and their substantial qualities are such, that it is said that one will outlast several of the ordinary or inferior instruments generally sold. Mr. McFadden's instruments, when examined by mechanical experts will, it is claimed, be found to be of the most thorough workmanship and elaborate finish in every particular, and they are said to possess capacity for the production of musical effects hitherto unknown on brass instruments. The manufacturer has had thirty years' experience in the largest establishments in Europe and America, and has devoted all of his time to the study of improving his productions, which is in itself a guarantee that his instruments must be of a superior quality. Leading musicians throughout the country speak highly as to their excellence, as their testimonials in a pamphlet published by the firm show. An illustrated sheet circular and price list can be had on application.

....Mason & Hamlin have forty-three organs on exhibition at the Atlanta Fair, all of different styles, the octaves ranging from four to six. A new three-bank pedal-base, or three-manual base, is particularly noticeable. These organs are all so highly finished and artistic in their decoration that it would be impossible to speak of them all; some are finished in French veneer, others in foreign veneer, mahogany, walnut, jet, ebonized and gold decorations. One made after the European system recalls the fact that this is the only firm which manufactures instruments in this manner. An elegantly constructed sign-board, with gold lettering on a black background, says, "The Mason & Hamlin organs have been awarded the highest medals at all the great world's fairs since 1862." A table organ, 1½ octaves, played by similar methods to those used in large organs, can be played with either hand, while the other is used for blowing. The great difference in power which can be obtained by these organs is very noticeable, as well as the beautiful decorative painting of the reeds of many of them. "In the pianos and organs alike art and skill are manifest everywhere; and the world-renowned makers never had cause to feel more proud of their name and ability than to-day, and the compliments bestowed by the vast number of visitors which thronged in this direction were fully justified." —*Constitution*.

....Jacob Brothers, who have recently moved from 515 West Forty-second street to the premises lately occupied by Lynch & Gomien, at Broadway and Thirty-fifth street, deserve great credit for their indefatigable exertions in building up an excellent business in a short time. They first embarked in the manufacture of pianos about two years ago, and began in a very small way, making only one or two pianos per week; but the value of their instrument being recognized, their trade gradually increased, until orders for five or six per week were received. Recently orders have become so large that the firm had to make arrangements to increase its facilities, and with that end in view moved to its present location. It now has capacities to produce over a dozen per week, and will therefore be able to give prompt attention to all orders received. It manufactures uprights, grands and squares, all of which it guarantees, and it has agencies in Boston; Rochester, N. Y.; Chicago, Ill.; Peoria, Ill.; Providence, R. I., and New Haven, Conn., besides a branch office at 53 and 55 Bushwick avenue, Brooklyn. The members of the firm are Charles and John F., the former acting as general business manager.

....Dyer & Howard, St. Paul, have removed to 148 and 150 East Third street. The *Pioneer Press*, speaking of this event, says that Dyer & Howard are regarded by music dealers, both East and West, as one of the leading representative firms in this branch of trade. The special convenience and fitness of the new warerooms, and the taste and elegance with which they have been fitted up, will give pleasure to every visitor; while the immense and varied stock, filling the entire building from basement to top story, the shelves burdened with sheet music and music books from every American and foreign publisher, and the innumerable list of band, orchestra, and other instruments, altogether will constitute this establishment, as it has been for years past, the great musical emporium and resort for every one wanting any article that can be thought of in the musical line.

....J. Howard Foote carries the most complete lines of instruments and musical merchandise, and of the best quality, to be found at the sources of production. Sharp competitors and rivals have conceded this. Mr. Foote has the most thorough and complete knowledge of all that pertains to the manufacture of every kind of goods in his line. His taste, judgment, experience and mechanical ability, have enabled him to suggest and develop many of the present popular styles of instruments, as well as important improvements upon others. Many importers, dealers and players, are said to be indebted to Mr. Foote for the style and quality

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1873.

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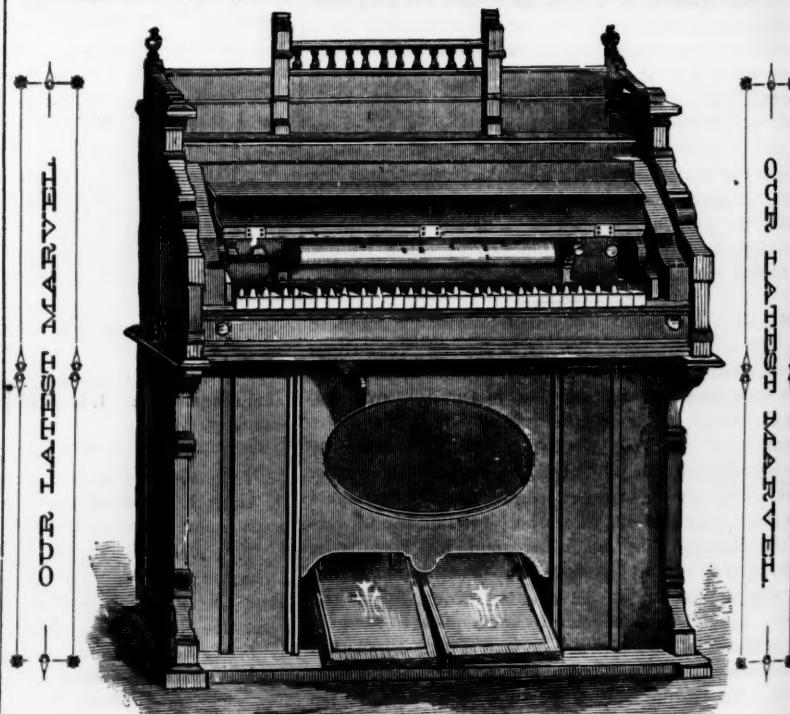
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THE COMBINATION ORGAN is a marvel of ingenuity, having a full five octave key-board, and from four to fourteen working stops; giving any one who understands music, or wishes to study it, the use of the key-board, the same as an ordinary organ, while in an instant it can be changed into an automatic organ, so that those who cannot perform upon the keys, or have no knowledge of music whatever, can perform the most difficult, as well as the most simple, music. With a little practice the key-board and the automatic parts can be played together, producing fine orchestral effect.

THE MECHANICAL ORGUELINE CO., 831 Broadway, bet. 12th & 13th Sts., N. Y.

of even the lower grades of instruments they import, sell or use. As in the past, so to-day, this house sells the best goods at the lowest prices possible.

...Ruggles & Swoger, musical instrument dealers, Davenport, Ia., have dissolved partnership. Mr. Ruggles continues.

...Sohmer & Co.'s warerooms are now empty of baby grands and uprights, and the firm is very busy on orders for these styles of pianos.

...Salem, Mass., needs a good vocal teacher, and it is said that if a lady or gentleman with ability would settle there, she or he would strike a "bonanza."

...Samuel Pierce's (Reading, Mass.) pipe-organ factory is one of the largest in the world, and his products are among the very best made. The firm makes a specialty of flute and reed voiced work.

...A fire on Monday night at 31 Courtlandt street, this city, damaged the stock of C. & R. Martin, musical instruments, to the extent of \$5,000. Damage to building, \$1,000; insurance unknown.

...James H. Shaw, superintendent of B. N. Smith's factory, made a flying visit during the past week to his friends in Hudson, and afterward called on the trade in Boston in the interest of his employer.

...Strauch Brothers have largely increased the number of their employees during the past week, so as to enable them to fill their orders in time, and will take on more hands in the interest of their patrons.

...C. P. Trickey, Manchester, N. H., handles the Sohmer pianos and the Mason & Hamlin, Wilcox & White, Taber and Peloubet organs, besides a large line of sheet music and a great variety of musical instruments.

...Cable & Sons are at present doing a good business with the Western and Southern States. This firm has recently taken on several extra hands and has increased its production by three or four pianos per week.

...B. N. Smith is daily receiving large quantities of lumber from Albany and the Western States, and is working hard to have all that he has purchased at the factory before navigation on the Hudson and canals closes.

...E. Lavigne, of Montreal, Canada, was in town last week and secured a considerable number of instruments for the holiday trade. On Friday last he left a very large order with Sohmer & Co. He left for home on Saturday evening.

...W. J. Lefavour, music dealer, 175 Essex street, Salem, Mass., has a genuine Antonio Stradivarius violin, made in 1708. It is a very fine one and very valuable, and musicians and violin-makers come from far and near to see and hear it.

...J. & C. Fischer occupied on Monday morning their new factory for the first time. Owing to the popularity of the firm's instruments, its business is constantly increasing, and it contemplates a large increase in its employees soon.

...Bolton & Smith, of Montreal, Canada, manufacture a great variety of church and choral organs, including every architectural design of case and combination of stops, and in from one to three banks of keys. Every satisfaction is guaranteed.

...J. Burns Brown, of the Mechanical Orguinettes Company, is now canvassing New York State. He left on Friday of last week, and on Monday morning several orders were received from him, which he secured in the cities along the Hudson.

...Among the orders received this week by Weser Brothers is a considerable one from Topeka, Kansas. This is the first order this firm has received from this section, and it is said to be the outcome of a trial of one of the firm's pianos in another city.

...The music trade in Salem, Mass., is reported to have been better this month than for the past few months. There has been quite an organ trade, the sale being mostly of Smith American and Mason & Hamlin organs. It is expected to do a large business this month.

...It was recently reported that Dunham & Sons, who failed some time ago, had everything arranged to begin business anew; but a postal card received last week by some piano manufacturers indicates that the prospects of such an event is anything but favorable.

...Sohmer & Co. have recently established several new agencies. Among them are Dahlgren & Steger, Chicago; Hume Brothers, of Portsmouth, Va.; and Mrs. M. C. Thayer, St. Paul, Minn. Mrs. Thayer is well known in musical and literary circles throughout the Northwest.

...Among the visiting members of the trade to the city during the week were: George H. Taylor, Gloversville, N. Y.; A. Babcock, of L. & A. Babcock, Norwich, N. Y.; D. B. Payne, Lynchburg, Va.; Thomas Kay, New Brunswick, N. J.; W. F. Parmelee, Middletown, Conn.; Thomas Hough, Paterson, N. J.; E. J. Albert, Philadelphia; W. H. Williamson, Philadelphia; Mr. Lertz, Jr., Baltimore, Md.; E. Lavigne, of Lavigne & Lajai, Montreal, Canada, and C. W. Handley, of C. W. Handley & Co., St. Louis.

...The following named firms have been awarded gold medals for their exhibits at the Massachusetts Charitable Mechanics' Institute, Boston, recently closed: Chickering &

Sons, Boston, upright piano; A. M. McPhail, Boston, upright piano; Munroe Organ Reed Company, Worcester, Mass., organ reeds. At the same fair silver medals were awarded as follows, viz.: Chickering & Sons, Boston, grand piano and piano case improvement; Charles M. Steiff, Baltimore, piano; Kranich & Bach, New York, piano improvements; Wilcox & White, Meriden, Conn., reed organs; G. W. Daniels, Boston, 'cello improvements; George Freeman, Boston, harp; Henry Distin, New York, cornets, tubas, &c.; Moses W. Page, Hyde Park, Mass., devices for stringing, &c.

## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

### Wm. A. Pond & Co., New York City.

1. Tell the Story....(Christmas Carol).....L. R. Dressler.
2. I know, I know!.....Rev. J. D. Herron.
3. Shout Glad Tidings.....L. R. Dressler.
4. The Morning Star.....Wm. A. Pond, Jr.
5. It came upon the Midnight Clear (Christmas Anthem).G. H. Warren.

No. 1.—Quite a good carol, although the movement of parts might be somewhat improved.

No. 2.—Is not very interesting, and scarcely likely to be extensively used.

No. 3.—Can be recommended for general use. It is better written than many things of its class.

No. 4.—Is a carol of the cheerful order and will please a company of miscellaneous hearers. One or two errors in harmony should have been omitted.

No. 5.—This, no doubt, will be much used by ordinary choirs, for it has variety enough, whatever value may be attached to the music. It can be made effective by a judicious rendering. There are several errors in the part writing—fifths, &c.

### Ed. Schubert & Co., New York City.

1. That first Christmas night....(Christmas carol).....P. A. Schnecker.
2. The Star of Morning....."
3. Christmas Chimes....."
4. The Wild Flower.....(baritone song).....C. E. Van Laer.

Nos. 1, 2 and 3.—All three of these carols are well written, and Nos. 2 and 3 are quite effective. They are superior to the average of such trifles, and display the hand of a fair musician. They can be recommended.

No. 4.—A well written song which betrays a skillful hand. The accompaniment is better than the melody, which can hardly be considered effective for a baritone organ. It is well worth the attention of singers. Compass, D to E (or G) as preferred.

### W. H. Boner & Co., Philadelphia, Pa.

Non Tardar! ....(melodia-bolero).....P. Rondinelli.

The words of this piece have been very carefully set to music, the latter movement of which is quite effective. Sung intelligently by a singer with a good voice, there can be no doubt that it will be admired. Compass, E flat to G flat—a minor tenth.

### G. D. Russell & Co., Boston, Mass.

1. Buttercup Queen.....(song).....Marzialo.
2. Beggar Maid.....Barnby.
3. Anna Galop.....(piano).....E. N. Catlin.
4. Leo Mazurka....."
5. Birthday.....P. Hiller.

No. 1.—Quite simple in design and melody. It is not of much worth, and calls for only average skill on the part of the singer.

No. 2.—Not much can be said of this song, although it is written by a good musician. There is nothing original about it, and it is not calculated to please even a miscellaneous audience. It is neither classical nor really popular. Compass, E flat to A flat—an eleventh.

No. 3.—Although the themes are comparatively of a hackneyed character, this galop is bright and effective, and will be sure to please.

No. 4.—A good companion piece to the above and of equal value. It is quite graceful enough to find many admirers.

No. 5.—This is a little piece that aims in the right direction, for, although it is not of a high degree of merit, it is decidedly not vulgar. It can be recommended to young performers of good taste. It forms the twelfth of a set of twelve little pieces for the piano.

### Arthur Lavigne, Quebec, Canada.

1. Estrella. Valse brillante.....(piano).....Jos. Verina.
2. Mecanisme du piano.....R. O. Pelletier.

No. 1.—The composer has displayed talent and a certain skill in this valse, but some passages might have been better presented than they are, and crudities thereby avoided. The subjects, if not particularly original or "taking," are, nevertheless, interesting and quite melodious, and the entire piece will be found pleasing and effective.

No. 2.—The work by Mr. Pelletier will only be valued after an extended acquaintance has been made with it. "Mécanisme du Piano," or "New technical studies, designated for advanced pupils" (the full title), is divided into eight sections, each of which contains several exercises de-

voted to developing the fingers in special directions. Although, perhaps, nothing absolutely new is presented to the experienced teacher, the collection and classification of the given studies has undoubtedly called for the exercise of much thought and judgment. The volume is, of course, printed in French, and therefore its use will necessarily be limited to those who are acquainted with that tongue.

### O. Ditson & Co., Boston, New York and Philadelphia.

1. Mother, Darling, Do Not Weep.(song and chorus).....M. H. Rosenfeld.
2. "Venite," in C.....H. W. Proctor.
3. "Patience." Fantasie.....(piano).....W. Kuhn.
4. In Memoriam. Funeral march.....L. C. Jacoby.
5. Glass in Hand. Polka.....P. Fahrbach.
6. Butterflies.....L. H. Fischer.
7. Inspiration. Polka caprice.....S. W. Jamieson.
8. Approach of Spring. Mazurka caprice.....F. A. Molenhauer.
9. The Musketeer. Comic opera.....L. Varney.

No. 1.—Better written than such things generally are, but not likely to become popular on that account. The chorus boasts a bad consecutive fifth.

No. 2.—As sacred music it is eminently weak and watery, full of commonplace without being effective. Such passages would ill become a good original comic opera. It is, moreover, badly harmonized.

No. 3.—Not equal to this well known composer's fantasies generally. It is more of a potpourri than fantasie, but will be acceptable as an ordinary drawing-room piece.

No. 4.—The workmanship of this piece is superior, even if the themes lack originality. The composer is evidently a good musician, and has produced too good a composition of its kind to sell well.

No. 5.—Bright and pretty music which cannot fail to be admired by the public at large wherever heard.

No. 6.—A really successful drawing-room piece, written with the taste and skill of a musician. It needs a good player to do it justice, and when well interpreted will be sure to please. Misprints are not absent.

No. 7.—A brilliant work of its species, having no particular value, however. The notation in some passages is peculiar, to say the least, and the proofs should have been more carefully read.

No. 8.—A superior composition of its order, and, perhaps, somewhat too difficult for general use. The form is good, and the motives generally well defined and effective. It shows a practiced musician throughout. Mistakes have been left uncorrected.

No. 9.—This work has many good points to recommend it to the public, and, well presented, is almost certain to obtain a good success. Generally the music is bright and expressive, suiting well the words. A number of melodious airs, duets, trios, &c., are to be found in it, one on page 31, another on page 50, and still another on page 96. Of the plot there is not much to be said. The acting version is by Dexter Smith.

### White, Smith & Co., Boston, Mass.

Christmas Carols.....

Out of the twenty carols, or thereabouts, which this book contains, the music of over a dozen is by C. A. White. Taken as a whole, they are rather weak and commonplace, but on this account they will the more decidedly appeal to primitive music lovers. Each carol may be had separately for a few cents.

### Geo. E. Mason, Hull, England.

Instructions for Fingering, or the Fretted Violin.....Mason

This is a diagram of a full-sized violin, intended for the use of students. It gives the various positions on each string, with the fingering, the distance from note to note, &c. A statement is made that there are thirteen different positions on the finger-board of the full-sized violin. The recommendation to at first pay particular attention to acquiring the true intonation of the diatonic scale, when the half tones will be found comparatively easy afterwards, is sound advice. Some remarks on harmonics are also appended to the chart.

## NEW FOREIGN PUBLICATIONS.

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#### PIANO SOLOS.

Bergon, Michel.—Op. 72, Grande Polonaise heroique. Edition de Concert.....\$1.25

Böhm, Carl.—Op. 253, "Primula Veris." Easy mazurka.....75

Cramer, W.—Op. 30, No. 1, Fantasie élégante on the song "The Trumpeter," by Speyer.....75

Förster, Albin.—Op. 66, No. 6, "Pleasantries of the Ball Room," Parlor composition.....75

Giese, Th.—Op. 293, "Spring Blossoms." Six easy melodic pieces.....40

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**Piano Makers' Strike in Boston.**

ON Friday of last week, about ninety workmen, employed by the Emerson Piano Company, struck for an advance of from 15 to 20 per cent. They were mostly finishers, polishers, regulators and varnishers. A short time prior to this, a demand was made upon Chickering & Sons for an advance, which was immediately given. A committee of Henry F. Miller's men also waited upon him and asked for an increase of wages. Mr. Miller inquired, "Who am I talking to? To my own men, or to men in New York and Baltimore?" "You are talking to your own men only." Mr. Miller then gave the committee a talk, in which he said that it was proper for his own men to combine for mutual protection and to visit him as they had done in this case, but he should not submit to any dictation from a union. The committee assured him that his men were at full liberty to work for him at any price they chose, even at half the present rates if they so agreed among themselves, and the union would not interfere. In fact, this latter point concerning the union was not broached at the time, and the only reason Mr. Miller had for believing that the union was in any way back of the request was his own inference. He asked the committee what it wanted, and they sat down and arranged an advance of wages, and both parties went their way in the best of moods. Mr. Miller says that the advance asked is entirely deserved in some respects, and in others it is not, but he is glad to try the experiment, and the future state of the market will determine the justice of the workmen's claim.

After satisfactory arrangements had been made with Henry F. Miller, a committee of Emerson's workmen waited upon Mr. Carter and asked for an increase of pay. Mr. Carter went to the factory, called the men together and made them a speech. He then asked any who were dissatisfied to step out on the floor and state their grievances. Of course, no one stepped out, as they were all afraid to do so. Mr. Carter then said if any one was dissatisfied he could go to the office and get his pay. Mr. Carter then left, and that evening the men had a meeting and determined to strike. One of the workmen afterwards told a reporter of THE COURIER that the workmen were all very much displeased with Mr. Carter's remarks, and that "he as much as told them that they could all go to h—l."

The Emerson Piano Company, on the other hand, claims that it has always treated its men with the greatest consideration, and the men were entirely satisfied until the branch of the New York Piano Makers' Union was started there. Since that time the men have been more independent and careless about their work. The company says that it is having a great number of applicants from good piano-makers who are out of work, and that by the first of the year, if not before, it will be able to fill all of the vacancies made by the strikers by as good, if not better, workmen than those who have just left the factory.

**The New England Piano and Organ Companies.**

FOR a week or ten days past there have been a number of inquiries why Scanlan & MacLaughlin, of the New England Organ Company had dissolved partnership. To a representative of THE COURIER, who called at the ware-rooms of the New England Organ Company last week, Mr. MacLaughlin said: "The dissolution was most harmonious. Mr. Scanlan wanted to go into the piano business, and give all his attention to that. I told him to make me a proposition, which he did, and I accepted it, and that is all there is about it. We are the best of friends, and always expect to be." The reporter next called upon Mr. Scanlan, whom he found in his piano warerooms in Harrison avenue. Mr. Scanlan was looking very happy, and said he was succeeding even better than he had expected. He is now turning out sixteen pianos a week, and expects, in the course of a fortnight, to turn out twenty. He has at present about twenty-five orders ahead on his books, and says that the orders are coming in faster than the pianos. He is now putting on a force to manufacture uprights. Heretofore he has only made squares. His factory is a five-story brick building, 80 feet deep, and he expects to have an addition built to it in the spring.

Mr. Scanlan has built up a flourishing business in a very short time, and his energy should serve as a lesson to some of the older firms.

**✓ Walter Scott's Piano.**

A T a marriage which took place in Edinburgh a short time ago, the presents received by the bride embraced an old piano, prized as having been a gift to her mother's family, so far back as the year 1817, from Sir Walter Scott. It was understood to have been the instrument on which Sir Walter's daughters, Anne and Sophia, had received their first instruction in music; but, having only thirty-six notes, it had been replaced by a more modern piano suitable to their advancement. It is of the spinet form, and looked, at the date referred to, as if it had belonged to the middle of the last century, the name it bore being "John & Hugh Watson, Edinburgh, makers, from London." For twelve years the piano again did service in the school-room, but was again deposited to meet the requirements of advanced pupils. Yet it retained an honored place in the heart, especially of one who had enjoyed the friendship and confidence of Scott, before he was recognized as the author of "Waverley." It was always spoken of as "Old Sir Walter," and accompanied its owners in many changes long after it had ceased to "discourse sweet music;" though, sooth to say, for many years it occupied the place of a lobby table. In 1854 the instrument descended to the second generation, which necessitated a long and weary journey. Age had brought infirmities and very shaky legs, but no better refuge was forthcoming than the corner of a bath-room. Here it remained undisturbed until 1872, when another change brought it back to Edinburgh, when, alas! the new owner could not afford even standing-room. An asylum was sought in the relic-room of the Scott monument, but the piano was deemed too large for admission. Only one alternative remained—that of amputation. The legs were taken off and for nine years dangled from the roof of a butler's pantry, while the honored trunk was deposited under a bed. Now the instrument, as a heirloom, descends to the third generation, and brighter days are apparently in store. Incased in a warm coat of olive green, curiously embroidered in many colors of needle-work, it is to be promoted to a place of distinction, and will stand within hearing of such music as may well make its old bones "dirl."—Edinburgh Scotsman.

....A writer in the Herald suggests that wealthy churches should give occasional week night as well as Sunday performances, at which there shall be singing and playing of unobjectionable music and short addresses on morality. He advises this plan because he asserts that there are many people who attend church on Sundays, not for the doctrine, but for the music that they hear there. He further states that some of the best singers and organists are engaged in these same churches, and, when sermons are padded, the people think it is a long time between singing. No doubt this suggestion is a good one; but who for a moment believes that clergymen will consent to play second fiddle in their own churches? They must be heard if they utter common platitudes, whereas the music and musicians are generally looked upon as necessary but intolerable nuisances. Clergymen and musicians are too widely opposed to each other to act in concert.

....An announcement that will be received with much interest by organists generally is that concerning the issue of another volume (the ninth) of "Bach's Organ Music," which is to contain some works, so it is said, for the first time printed. Of course, the publisher is the well known Peters, of Leipzig. It is not too much to say that no new compositions will be looked at with so deep an interest as those to be included in the forthcoming volume of Bach. This mighty organ composer is still considered the giant of the king of instruments, and upon the study of his works will organ virtuosi ever rely. No information has yet been vouchsafed as to the class of works the volume in question will contain, whether preludes

and fugues only or various species of movements. Whatever compositions it may contain, however, will be heartily welcomed and eagerly sought after.

....Margherita Stora, who has recently come from Europe, is a former pupil of Professor J. K. Paine, of Harvard College. Miss Stora has been absent six years, and has studied with Lamperti and San Giovanni in Milan, and Martel in Paris. It is her intention to sing in concerts during this season in New York and Boston.

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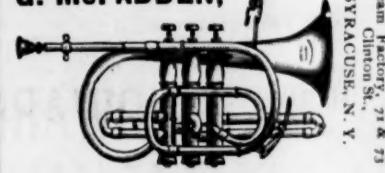
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I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL, Sole Agent for Antoine Courtois & Mille.

[Translation.]

PARIS, August 12, 1881.

Monsieur J. Howard Foote:

Monsieur J. Howard Foote:

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